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Old English glass

The Collector

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A RARE JACOBITE RUMMER

See description, page 22

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OLD ENGLISH GLASS

B Y A R T H U R S . V E R N A Y

*A thing of beauty is a joy forever :
Its loveliness increases; it will never
Pass into nothingness.—Endymion.*

HERE is a partially accepted belief among collectors and others that glass was discovered by means of a kettle, a block of natron* and a handful of fire—no less an authority than Pliny, himself, being sponsor for the strange legend. If the story be mythical, (which is highly probable) it is also vastly interesting, and for that reason worth re-telling. According to Pliny certain Phœnician merchant mariners, travelling from Egypt to Syria with a cargo of natron, broke their journey near Mount Carmel, cast anchor in the River Belus and landed. Here they decided to remain for twenty-four hours, the rough weather having rendered necessary certain repairs to their vessel. So cooking utensils were conveyed from the ship, drift-wood, dried to a tinder by the hot sun, was gathered, and pots and kettles filled at the river. But when the sailors came to look for stones on which to build their fires, no stones could be found—only the soft yielding sand which provided but a poor foundation on which to lay their fuel.

* Carbonate of Soda.

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Then one of the merchants, struck by a happy thought, ordered that some blocks of natron should be landed, for being convenient in size and hard in substance, they would doubtless provide the materials suitable for the building of temporary stoves. So a number were transferred from the ship to the shore, built up in the form of primitive "grates" and fired. But while the kettles were boiling the natron began to melt, which caused the alkali to form a flux for the silicious sand, so that very soon the merchants were astonished to see flowing down to the river a liquid and transparent stream—which they afterwards came to recognize as liquid glass.

The story might possibly be accepted were it not for the fact that natron melts only at a temperature very little below 2,000 degrees Fahrenheit—a heat not likely to be generated by a fire built merely for cooking purposes. A much more probable story is that propounded by scientists of a later day, who suggest that the secret of glass-making was revealed by lightning striking on the sea shore and thus vitrifying the different substances contained in the sands.

Under whatever circumstances, however, the art of glass-making was first revealed, it is certain that it has been carried on since the earliest times. In the ruins of

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Memphis remains of glass were found, while the Priests of Ptah manufactured glass beads of various colors and designs. Four thousand years before the Christian Era glass-making was a flourishing industry, and how many years before that it is impossible to say. It may have been, and probably was, known to the ancients long before any practical advantage was taken of the discovery. Mr. Albert Hartshorne, the well-known authority on Old English Glass, is correct in saying that "the man who first noticed the vitrification of certain substances brought about by fire may have been any potter at his kiln struggling to make him a poy; but the real discoverer was he who first saw that by blowing into the liquescent substance through a tube vessels could be fashioned out of it. The man is more likely to have been a Phœnician than an Egyptian."

Dr. Johnson was a greater admirer of English and other glass, and would often discourse on the wondrous results of the chance discovery which rendered its manufacture possible. He never lost the opportunity of watching a glass-maker at his task, and on one occasion after visiting a glasshouse he wrote in his "Rambler" the following beautiful appreciation:

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“Who, when he saw the first sand or ashes by a casual intenseness of heat melted into a metallic form, rugged with excrescences and clouded with impurities, would have imagined that in this shapeless lump lay concealed so many conveniences of life as would in time constitute a great part of the happiness of the world? Yet by some fortuitous liquefaction was mankind taught to procure a body at once in a high degree solid and transparent, which might admit the light of the sun and exclude the violence of the wind; which might extend the sight of the philosopher to new ranges of existence, and charm him at one time with the unbounded extent of the material creation, and at another with the endless subordination of animal life; and what is yet of more importance, might supply the decays of nature, and succor old age, with the subsidiary sight. Thus was the first artificer in glass employed, though without his own knowledge or expectation. He was facilitating and prolonging the enjoyment of light, enlarging the avenues of science, and conferring the highest and most lasting pleasures; he was enabling the student to contemplate nature, and the beauty to behold herself.”

The first European glass factories of which we have any knowledge were founded in Venice during the first part of the fifth century. These factories flourished until 1290, when they were abolished by a Venetian law passed for the purpose of protecting property from destruction by fire. They were re-established soon after, however,

PLATE I

on the Island of Murano, not far from Venice. Here the Venetian artists made glassware of such surpassing quality that the fame of it reached every royal court in Europe.

The introduction of glass-making into England is a highly interesting story. In 1549 the glass-makers of Murano became much dissatisfied owing to the fact that for two-and-a-half months each year they were forced to remain idle, and obliged to live as best they could—the majority of the workmen having found it impossible to save sufficient to tide them over their enforced period of idleness. Several of them, therefore, decided to emigrate to England and continue their work there, though an old Venetian law rendered them liable to imprisonment and even death should they be captured. Eight Venetians risked the penalty and arrived in London, where they soon obtained steady employment. They had not been settled long, however, when they learned that unless they returned immediately, they would be brought back by force and sent to the galleys.

The much-worried Venetians explained matters to their employers, said to be acting for Edward VI, who then repaid this confidence by throwing them into the Tower, and informing them that unless they worked out the remainder of their contract—two-and-a-half years—they

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would be suspended by the neck from the nearest cross-trees. A compromise, however, was come to between the two governments by which the Venetians were permitted to remain in England for eighteen months, after which they were to return to the Island of Murano. At the end of that time seven did return, but the eighth became a naturalized Englishman, and spent the remainder of his life instructing his adopted countrymen in the art of glass-making.

Jacob Vessaline, an Italian, went over to England during the reign of Queen Elizabeth, established his factory at Buckholt Farm, near Salisbury, and gained a good deal of fame, his glass being well patronized by good Queen Bess herself. But it was not until Venetian glass-workers were imported by the Duke of Buckingham, about 1630, that the glass industry became firmly established in England. The Duke—an excellent man of business—opened a factory at Greenwich, and employed a great number of Venetian artists, who turned out specimens of glass equal in every respect to that made on the Island of Murano. The Duke found an especial pleasure in manufacturing mirrors—numbers of which may still be met with in old English manor houses—and on one occasion he actually tried to “corner” the market by obtain-

ing a charter for the exclusive right of making them. He learned to his sorrow that glass not being a new invention the making of it could scarcely be vested in any one person, so His Grace swallowed his disappointment and cheerfully acquiesced in the justice of the decision. The Civil War and the execution of Charles in no way lessened the Duke's ardor in the manufacture of glass, and he succeeded in even interesting Protector Cromwell himself. After the Restoration, Charles II. visited the Duke's glasshouses at Greenwich and purchased several handsome mirrors, some of which have been preserved.

An interesting example of the glassware of the time of Elizabeth is preserved in the Dr. Williams Library in Gordon Square, London, and those who are interested in the development of glass-making should not fail to see it. It is a circular piece about fourteen inches in diameter and made of white glass. Its interest lies not alone in its undoubted antiquity, but also because it is said to have held the water used to baptise the infant Princess Elizabeth. Some authorities declare, however, that the form of baptism employed was of the "total" immersion order, and that a silver font was used. The white dish referred to may have been the "finger bowl" used by the sponsors before leaving the church—a custom rigorously

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observed lest some of the holy oil should remain on the finger-tips. Mr. C. H. Woodruff, a well-known English collector, possesses a glass cup of an ecclesiastical pattern which is said to be the chalice from which Queen Elizabeth, when a young girl, received her first communion at the hands of Bishop Ridley, to whom she afterwards presented the cup. King Edward also possesses a tazza-shaped glass which was used by the great Queen, but the examples of Elizabethan glass are very rare.

Owing to their fragility few glasses made prior to the seventeenth century have been preserved, but there are a couple of specimens to which I must refer. The first, and perhaps most attractive, is a Saracenic glass, dating back to the fifteenth century and known as "The Luck of Edenhall." The story connected with this early specimen of English glass is romantic and charming. Between four and five centuries ago, so runs the legend, the butler attached to the House of Musgrave—ancient even at that distant date—went out one summer evening to draw water from St. Cuthbert's Well and surprised a company of fairies dancing on the lawn in the moonlight. The astonished servant watched them for a few moments and then went on to the well, where he found a cup which the fairies had forgotten. Promptly

PLATE II.

confiscating the goblet, he was about to return to the house when the fairies arrived to claim their property. The man very ungallantly refused to give it up, whereupon the Queen of the Fairies made a personal appeal. Still the butler declined to part with it, and the Queen, losing her temper, raised her hand threateningly and cried:

“If e'er that glass should break or fall,
Farewell the Luck of Edenhall.”

The company of fairies then vanished, and the butler returned to Edenhall, where he recounted his strange adventure and showed the cup. Ever since that day the goblet has been jealously preserved by successive members of the Musgrave family, lest its destruction should bring misfortune upon their ancient house.

Then, indeed, there is the “Luck of Muncaster”—a glass bowl which has been locked up for many centuries in the strong box of Muncaster Castle. This bowl which, strangely enough, also belongs to the late Lancastrian period—was presented by Henry VI. to Sir John Pennington when the former took shelter in Muncaster Castle after the Battle of Hexham. There is a small picture at Muncaster which shows the King presenting the glass to Sir John and “blessing him so long as the vessel remains unbroken.” The bowl is pale green in tint and generally believed to be Venetian. It is now very seldom taken from its retreat, for, apart from the inter-

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esting story connected with it, the glass is a rare antiquity of which any family might feel proud.

From 1616 to 1652 the glass business in England was controlled by Sir Robert Mansell, known as "the proud Welshman." This famous man was responsible for much of the glass manufactured in England during the reigns of James I. and Charles I., and the history of the Knight's adventurous life is well worth reading, though far too full of incident to be recounted here.

Reference has already been made to the Duke of Buckingham's glass-house at Greenwich. Not many of his Venetian drinking glasses remain, but there is one in the possession of Mr. Henry Festing which is extremely interesting. It is English in form, of a pale greenish-brown shade, and weighs less than three ounces. It is supposed to have been presented to King Charles II. by Buckingham, and was kept for many years among the treasures at Whitehall. On the glass are engraved, by means of the diamond point, portraits of the King and Queen, a picture of the Royal Oak in which Charles and Carless hid during that memorable 29th May, and another portrait of the King in a medallion. This glass is without crack or blemish, and is one of the few examples which have come unscathed through two centuries and a half.

It was during the reign of Charles II. that the custom of placing silver coins in the stems of glasses originated.

Doubtless readers have seen specimens of these, though the number preserved is not great. Most of the "impression coins" bear the head of Charles II., and were inserted in the glasses either during his life-time out of compliment, or after his death as a token of respect. "Money glasses," as they can be called, continued to be made for many years after the Merry Monarch had been laid to his rest, the coins bearing the heads of different sovereigns. Mrs. Scriver, whose collection of glass is of international fame, possesses two extremely interesting glasses containing coins—one a shilling of Queen Anne and the other a Maundy fourpenny piece. Sir Charles Rich, another well-known collector, owns a glass containing a sixpence of William and Mary.

The origin of placing coins in glasses may be traced to the carelessness of a glass-blower, who inadvertently let drop a sixpence into the vessel he was making, the accident not being discovered until after the glass had cooled. It was regarded as a curiosity by many, but the wise "glassmaster," thinking the idea novel and attractive, ordered a dozen similar glasses to be made. These proved popular with his patrons, and very soon the custom of making "money glasses" spread. Many glasses were broken by vandals and the coins recovered which, perhaps, accounts for their present scarcity.

During the eighteenth century large glass factories were established in England—at Stourbridge, Newcastle,

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Bristol and other big cities—where immense quantities of glass were manufactured. In the towns of lesser note smaller factories sprang up, and these were called “glass-houses” to distinguish them from their more important rivals. In London and many a small English provincial town to-day one will stumble upon a “Glasshouse Square,” or a “Glasshouse Street,” or a “Glasshouse Alley,” and it may be taken for granted that these places mark the locations where glass factories once stood.

At the Bristol factory much of the glass manufactured there resembled to a great extent the Roman opaque coloured glasses. Unfortunately through its extreme fragility only a few specimens have been preserved, some of these being painted in a very charming way by one Michael Edkins. Bristol glass may be recognized by its rich blues and purples and excellent shapes in vases, jugs and bottles. It is in Bristol ware, too, that one always finds those “seeds” or air-bubbles which add so considerably to its beauty. Collectors must be careful not to confound Bristol with Steiglitz glass which was manufactured in America during the early part of the nineteenth century, and which is very similar to the former.

Besides the ordinary drinking vessels, punch-bowls, bottles, etc., which these glasshouses and factories produced, many of them also made glass walking-sticks which were highly fashionable a hundred and fifty years ago. They

vied with the rainbow in the variety of their colors, many of them having bands of different tints wound around them. A glasshouse which made a specialty of these curious specimens was that at Rockwardine Wood, in Shropshire, where colored glass of most exquisite hues was manufactured—the Rockwardine reds and purples being still famous in the annals of glassmaking. So popular did Rockwardine colored glass become that a great deal in imitation was made both in France and Holland, and collectors will do well to bear this in mind when buying old English glass.

Of all the glass made during the eighteenth century the most interesting is that known as “Jacobite” glass. This glass was made specially for certain clubs founded in London and other big cities, for the purpose of espousing the claims of the Young Pretender — Prince Charles Edward.

One Jacobite Club which was called the “Cycle” was composed of men of the Border Committee and North Wales; it is still in existence as a convivial club and it possesses numerous relics, which are carefully preserved at Dalton Park, especially a portrait of “Prince Charles Edward” enclosed in a walnut wood cabinet, which, according to tradition, was placed upon the table when the health of Prince Charlie was given.

These glasses—the rarest of them—bear, besides portraits of the Pretender, mottoes, badges, signs and words. FIAT will be found on a great number of them, for this

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was the "word" used by the cause, and became as familiar throughout the country as the toast THE KING OVER THE WATER. Many collectors divide Jacobite glasses into two kinds, viz.: those with bell-shaped bowls and compound air-twisted stems, and these of the drawn shape with air-twisted stems. To the former belong the portrait glasses, and to the latter those air-stemmed glasses bearing the word FIAT. The Jacobites drank the health of "The King Over the Water," standing and holding their glasses over a bowl of water and giving "The King." This Jacobite practice is well described in the ballad of "The White Rose Over the Water," 1744:

Then all leap'd up, and joined their hands
With hearty clasp and greeting,
The brimming cups, outstretched by all,
Over the wide bowl meeting.
"A health," they cried, "to witching eyes
Of Kate, the landlord's daughter!
But don't forget the white, white rose
That grows best over the water."
"But never forget the white, white rose
That grows best over the water."
Then hats flew up and swords sprang out,
And lusty rang the chorus—
"Never," they cried, "while Scots are Scots,
And the broad Frith's before us."

John Byrom, the author of the famous Christmas carol: "Christians, awake, salute the Happy Morn" (which he wrote for his little daughter, Dolly, one Christmas

morning a hundred and sixty years ago), was a staunch Jacobite, and his clever toast given at a Jacobite Club is worth remembering:

God bless the King, I mean the faith's defender;
God bless—no harm in blessing—the Pretender;
But who Pretender is, or who is King—
God bless us all—that's quite another thing.

Some writers affirm that it was this same John Byrom who, on being requested to drink the King's health replied: "Sir, I would rather be thought a malcontent than drink the King's health when I am not dry."

King Edward possesses an interesting pair of Jacobite cordial glasses less than three inches high, on each of which is engraved a portrait, full face, of the Pretender, enclosed in an oval. Below appears the motto: "AUDENTIOR IBO" with the five-petalled rose and two natural buds. These glasses were given to Queen Victoria by a gentleman of Preston in 1891, and were greatly prized by her.

Williamite glasses which, of course, belong to the same period as the Jacobite, are also frequently met with, the majority of them bearing the well-known Orange toast: "To the Glorious, Pious and Immortal Memory," etc. Some of these glasses show William on horseback, crossing the Boyne, and wearing a full-bottomed periwig, while others give a profile head only. Roses, rose-buds, vine leaves and grapes are usually included in the design. Mrs.

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Lindsey, of Passage West, County Cork, owns what is believed to be the finest set of Williamite glasses in existence. They consist of twenty glasses and two decanters. The glasses bear busts of William in profile, together with a harp, a crown, grapes and vine branches. The decanters show large portraits of the King and the inscription: "To the Immortal Memory of the Glorious King William." This magnificent set is treasured by the ancestor of the original owners who fought at the Battle of the Boyne.

An extremely interesting Williamite glass was at one time in the possession of the writer. This was called a mole glass, by reason of its bearing an engraving of that industrious rodent with the various Jacobite insignia. When using these glasses the Jacobites proposed the following toast, which had reference to the tiny animal that was the primary cause of the King's death, "To the little gentleman in the velvet jacket." The specimen in question also bears a superbly executed Stuart Star and a rose intertwined with the thistle. William of Orange's death was caused by his horse putting his foot into a mole's burrow and throwing him—an accident which sanctified the mole in the eyes of all true Jacobites, and caused him to be enthusiastically toasted in every Jacobite club throughout the country.

Among other glasses belonging to the eighteenth century, a word should be said regarding those used in taverns

PLATE III

and known to the present-day collectors as "tavern glasses." These are of two kinds—those which contain "tears" or bubbles and those which do not. These "long bubbles," as they have been called, were not the results of accident in the making of the glass but had been put there purposely, for they were believed to add considerably to the value of the piece. I have failed to trace the origin of the custom, but possibly it may have been suggested to the glass-makers by:

"—the famed drop of crystal found,
Floating while all was frozen around."

Pieces of solid crystal containing "tears" were common enough even in those days, and looked upon with a certain amount of superstitious awe. In Milan is preserved a block of crystal containing a "real" tear, while at Vendome is another piece of glass in which is imprisoned—so tradition states—a tear shed by our Saviour over Lazarus which was gathered up by an angel and given to Mary Magdalene. Tear glasses of the eighteenth century are characterized by plain solid stems.

Some very beautiful early Jacobite specimens are the knop and Baluster stem glasses, more particularly those used especially for champagne. It may not be without interest to give here a few facts regarding the origin of this costly beverage.

Champagne owes its origin to a monk named Perignon, who lived in the Benedictine Abbey of St. Peter,

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Hautvillier, Champagne, where he had charge of the vineyards and the superintendence of the wine making. Perignon laboured unceasingly in his efforts to obtain a sparkling wine, and finally succeeded, but the secret of its manufacturing being well kept, champagne did not make its way to Paris before the middle of the seventeenth century, nor was it until afterwards that it appeared in other European capitals. In 1660, when champagne was first drunk in England, Venetian glasses were used—glasses out of which French and Spanish wines had previously been sipped.

After examining genuine specimens and comparing them with modern glass, it will be noticed how distinctly different in quality one is from the other; the “seeds,” or air bubbles, previously mentioned, were the result of the glass being made in open pots, and the material used being less pure than that of the present day. Ground flint stone was employed instead of white sand, and this, together with the various impurities and the difficulties met with in using open pots, accounts for the discoloration of the glass, although in some specimens the effect of time on the manganese used in its manufacture turns the glass to rather a violet shade. Where a specimen is particularly brilliant and comparatively heavy, it can be classified as lead glass, on the other hand when lacking in lustre and of light weight as lime glass, the latter having less interest to the collector.

Regarding the various ways by which one may recognize the correct period of old glass, particular attention

should first of all be given to the color which is sometimes of straw, blue, green or a peculiar smoky tinge never found in modern glass. In the earliest specimens, too, sand spots may be noted, and if the glass is held up to the light, minute "rills" and marks of hand moulding may be clearly seen. Again, the sign of the pontil—the tool by which the blower held the glass during the process of manufacture is clearly shown in the irregular and jagged lump beneath each genuine specimen. As time went on, however, this pontil mark was ground down, though there was still an unsightly blotch at the bottom of the glass; in the interest of art it was necessary to do away with this blemish, which was cleverly managed by cutting a small star to hide the mark. This is the origin of the star which we now find in all fine modern glass. Another important matter to be considered is the ring of a glass, which, in the case of old specimens, is very clear and bell like. This is due partly to the quality of the metal and partly to the hand work which gave great strength.

Some of the most beautiful glass that can be found at the present time is the old Waterford crystal, which has a peculiar fascination in its colour, charm, and the variety of shapes, beauty of workmanship and exquisite cutting. Some of these glasses, made especially for use at wakes, have tears engraved upon them, or the tears have been cleverly inserted in the stem; on the other hand marriage glasses are embellished with symbols of Hymen. Speci-

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mens of this kind are most interesting, for, apart from their beauty, they are the relics of curious superstitions. Unfortunately Waterford glass was not made for a great length of time, owing to a law passed in England preventing the exporting of glass by Ireland to any other country. Dublin, Cork and Belfast had their glass houses, but produced ware that cannot be compared with that of Waterford. The Waterford factories went out of existence about 1805, and the trade of the other remaining Irish factories passed over to England about 1828.

Of other glasses belonging to this period—ogee, mead, syllabub, perry, cider, cordial, tumblers, tankards, rummers, mugs, etc.,—it is impossible to speak individually, space being too limited. All these glasses, however, possess clearly defined characteristics which may be recognized by the collector with little or no difficulty. To the eighteenth century also belong flutes, horns, hats, yards, etc., which may be regarded as some of the curiosities of glass-making. The salt-cellars and sweetmeat dishes of the same period are well worth studying, many of them being beautiful as well as interesting.

There are many individual glasses belonging to the eighteenth century which are of sufficient interest to warrant special mention here, among these being a remarkable specimen which was at one time in the writer's possession. This glass bears the engraving of a man hanging from a gibbet, the initials "A. B." and the words: "The Coward's

PLATE IV

Reward." The initials are those of Admirable Byng, who was shot for cowardice in 1757, but whose character was afterwards vindicated. "Nelson" glasses are fairly numerous. Miss Hartshorne, the well-known collector, possesses a goblet eight inches high engraved with Nelson's funeral car in the shape of a vessel with Victory at the prow. On the canopy covering the car are inscribed the words: TRAFALGAR, NILE and VICTORY. Each officer of the "Victory" was presented with such a glass. Other "hero" glasses frequently met with are inscribed with the portraits and names of such British idols as Vernon, Hawke, Anson, Boscawen, Rodney, etc. A glass owned by the Fraser family bears an engraving of a seated Britannia, two ships at sea and the date 1759. Around the rim of the glass is inscribed: "Success to the British Fleet," which refers to Hawke's defeat of the French in Quiberon Bay, November 20th.

Hero glasses of the nineteenth century are also numerous, but their value, of course, depends more on their beauty of workmanship and design than on their age. Glasses are still sold in Germany bearing likenesses of Bismarck, Emperor Frederick and Emperor William. In England, however, the custom of thus honoring great men has entirely died out.

In conclusion, I would express the hope that these fugitive notes may not interest the tried collector alone, but also help to inspire in the minds of those who have

not yet taken up the fascinating hobby a real love and admiration for glasses and crystals of bygone ages—those fragile mementoes of old romantic days when beauty was toasted out of an air-stemmed goblet and Prince Charlie's health pledged across a bowl of water.

Drescription of Plates

Frontispiece.—This goblet is an exceedingly interesting specimen of early Jacobite glass. It is now in the possession of a well known American collector, and was found in the Isle of Man. On one side is the portrait of Prince Charlie with the Stuart Rose engraved beneath, on the other side is the Stuart Star with the pierced heart, above which is the word "Redeat." On the base is inscribed "All is done that man can do, but all is done in vain." A pathetic note of one of the most tragic periods in England's history.

Plate One (1) shows various Jacobite specimens. Numbers One and Three are plain air-twist stems and are of unusually good quality, being lead glass.

Number Two is a cotton stem, and is a particularly beautiful piece.

Numbers Four and Six are also cotton stem glasses.

Number Five is a very fine specimen, as the quality is not only exceedingly good, but the stem also is unusually fine. This too is a cotton stem goblet.

Numbers Seven and Nine are finely engraved with the Stuart Rose, and have compound air-twist stems.

Number Eight is a charming specimen and of particularly good quality with the usual Jacobite decoration,

except that a bird is engraved upon it, which suggests the flight of the Pretender.

Plate Two (2) shows several exceedingly interesting pieces. Number Two is a very rare Jacobite Baluster stem glass with a portrait of Prince Charlie on one side, and the Stuart rose engraved on the other, the stem is a 'compound air-twist.

Numbers One and Three are charming specimens of a plain cotton stem, with exquisitely cut grape vine design around the top. The glass is very "seedy" and of exceptionally fine colour.

Number Four has a compound cotton stem engraved with roses and a beautifully modeled dragon fly.

Numbers Five and Seven are two Williamite glasses, meaning that they are anti-Jacobite. These are rare specimens and most beautifully engraved with distinctly English decoration, the stem is a compound air-twist stem with little rosettes around the top of it.

Number Six is one of a set of four that were in the possession of the writer. They are exquisite specimens having the knop stem, and all of them being engraved with the Stuart Rose, and two bear, in addition, the Stuart Star, the stems of all are air-twist.

Numbers Eight and Ten are curious little nip glasses, the stem is elaborately cut, and the border beautifully engraved around the top; these specimens date circa 1740.

Number Nine is a charming little Jacobite glass which was used as a toast-master's glass on account of it being particularly suitable for "the bump" after the toast. It has a fine air stem, and is exquisitely engraved with roses, the Stuart Star, etc.

Plate Three (3) shows specimens of a slightly later period, dating from the second Jacobite rebellion.

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Numbers One, Three, Five and Six are all called rummers on account of their being used principally for rum, which was a very popular beverage at the time.

Numbers One and Three are most interesting specimens, as the engraving is typical of the period, and they are of quite an exceptional quality.

Number Two is a particularly rare specimen of old Waterford crystal, probably used as a ginger jar. It has a fine hobnail cutting and a beautiful marigold top.

Number Four is another specimen of Waterford glass, which was used as a pineapple stand, the cutting is executed in the best manner of the period, the base being unusually good.

Number Seven is an early specimen of Waterford, which was at one time in the possession of the writer, and was probably used as an old Communion piece. The cover of this forms a bottle, and on being lifted off leaves a heavily cut chalice.

Plate Four (4) shows an exceedingly interesting pair (Numbers One and Three) of glasses dating from circa 1760. The classic wave which was going over England at this time is clearly shown by the shape and the decoration around the top, which is a ram's head with husk festoon.

Number Two is one of a pair of early Georgian ginger pots beautifully engraved with a coronet and coat of arms on one side, and on the other a basket of flowers with an initial. The cover is engraved with typical English flowers.

Numbers Four, Five and Six are old Waterford honey pots, Four and Six showing the turret cutting around the top and a curious flat top, enabling the cover to be used as a separate small compote.

Number Five is one of a pair, and is an excellent example of the beautiful flat hobnail cutting of early Waterford glass.

PLATE V

A CHIPPENDALE MANTEL
WITH MIRROR
CIRCA 1770

Arthur S. Vernay

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